

*Alfred's Basic Piano Library*

# Solo Book • Level 4

**TOP HITS!**

# P \* i a n \* o

Selected and Edited by E. L. Lancaster & Morton Manus

This new series answers the often expressed need for a variety of supplementary material in many different popular styles. What could be more fun for a young student than to play the music that everybody knows and loves? The remarkable part of this new *Top Hits* series is that soon after beginning piano study, young students can play attractive versions of the best-known music of today.

This book is correlated page-by-page with Lesson Book 4 of Alfred's Basic Piano Library; pieces should be assigned based on the instructions in the upper-right corner of each title page of *Top Hits*.

Since the melodies and rhythms of popular music do not always lend themselves to precise grading, you may find that these pieces are sometimes a little more difficult than the corresponding pages in the Lesson Book. The teacher's judgment is the most important factor in deciding when to begin each title.

When the books in the *Top Hits* series are assigned in conjunction with the Lesson Books, these appealing pieces reinforce new concepts as they are introduced. In addition, the motivation the music provides could not be better. The emotional satisfaction students receive from mastering each popular song increases their enthusiasm to begin the next one. With the popular music available in the *Top Hits* series (Levels 1A, 1B, 2, 3, 4), the use of all five books will significantly increase student interest in piano study to successively higher levels.

### **Addams Family Theme, The**

(Arr. by Dennis Alexander)

*Theme from the TV Show and Movie* ..... 2

### **Axel F** (Arr. by Martha Mier)

*Theme from the Paramount Motion Picture*

*BEVERLY HILLS COP* ..... 29

### **Beauty and the Beast** (Arr. by Dennis Alexander)

*from Walt Disney's BEAUTY AND THE BEAST* ..... 6

### **Can You Feel the Love Tonight**

(Arr. by Sharon Aaronson)

*from Walt Disney Pictures' THE LION KING* ..... 26

### **Chim Chim Cher-ee** (Arr. by Martha Mier)

*from Walt Disney's MARY POPPINS* ..... 22

### **It's the Hard-Knock Life** (Arr. by Tom Gerou)

*from the Musical Production ANNIE* ..... 30

### **Mission: Impossible Theme**

(Arr. by George Peter Tingley)

*from the Paramount Television Series*

*MISSION: IMPOSSIBLE* ..... 4

### **Think of Me** (Arr. by Martha Mier)

*from THE PHANTOM OF THE OPERA* ..... 12

### **This Is the Moment** (Arr. by Sharon Aaronson)

*from JEKYLL & HYDE* ..... 16

### **Under the Sea** (Arr. by Christine H. Barden)

*from Walt Disney's THE LITTLE MERMAID* ..... 10

### **Yesterday** (Arr. by Tom Gerou)

..... 19

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# Mission: Impossible Theme

from the Paramount Television Series MISSION: IMPOSSIBLE

By Lalo Schifrin

Arr. by George Peter Tingley

**Strong and steady**

Music for measures 1-3. Treble clef, 5/4 time. Dynamics: *mf*. Fingerings: 2, 4, 1, 2, 2. Measure 1: G, A, C, D, E. Measure 2: G, A, C, D, E. Measure 3: G, A, C, D, E.

Music for measures 4-6. Treble clef, 5/4 time. Fingerings: 5, 3, 1. Measure 4: G, A, C, D, E. Measure 5: G, A, C, D, E. Measure 6: G, A, C, D, E.

Music for measures 7-9. Treble clef, 5/4 time. Fingerings: 1, 5, 2, 1. Measure 7: G, A, C, D, E. Measure 8: G, A, C, D, E. Measure 9: G, A, C, D, E.

Music for measures 10-12. Treble clef, 5/4 time. Fingerings: 2, 1, 5. Measure 10: G, A, C, D, E. Measure 11: G, A, C, D, E. Measure 12: G, A, C, D, E.

A musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 13 begins with a forte dynamic. The first measure consists of eighth-note pairs. The second measure starts with a sixteenth-note pattern followed by eighth notes. Measure 14 begins with a forte dynamic. The first measure consists of eighth-note pairs. The second measure starts with a sixteenth-note pattern followed by eighth notes. Measure 15 begins with a forte dynamic. The first measure consists of eighth-note pairs. The second measure starts with a sixteenth-note pattern followed by eighth notes.

Musical score for piano, page 16, measures 16-17. The score consists of two staves. The top staff is in treble clef and shows a melodic line with various note heads and stems. The bottom staff is in bass clef and shows harmonic notes. Measure 16 ends with a fermata over the bass note. Measure 17 begins with a bass note followed by a series of eighth-note chords. Measure 18 starts with a bass note and continues with a series of eighth-note chords.

Musical score for piano, page 19, measures 2-5. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 2 starts with a dotted half note followed by a quarter note. Measure 3 starts with a dotted half note followed by a quarter note. Measure 4 starts with a dotted half note followed by a quarter note. Measure 5 starts with a dotted half note followed by a quarter note.

Musical score for piano, page 22, measures 22-23. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 22 starts with a forte dynamic (f) and ends with a decrescendo dynamic (ff). Measure 23 begins with a dynamic instruction '8va-' followed by a dashed line.

# Beauty and the Beast

from Walt Disney's BEAUTY AND THE BEAST

Lyrics by Howard Ashman

Music by Alan Menken

Arr. by Dennis Alexander

**Moderato**

Musical score for measures 2-4. The vocal line consists of eighth-note patterns with grace notes. Fingerings 2, 3, and 1 are shown above the first three notes of each measure. Measure 2 starts with a dynamic *mp*. Measure 4 starts with a dynamic *mf*. Measure 4 ends with a fermata over the last note, followed by the instruction *simile*.

Musical score for measures 4-7. The vocal line continues with eighth-note patterns. Measure 4 ends with a fermata over the last note, followed by the instruction *simile*. Measure 5 begins with a dynamic *mf*. Measure 6 starts with a dynamic *mf*, followed by a melodic line with fingerings 2, 4, and 1. Measure 7 starts with a dynamic *mf*.

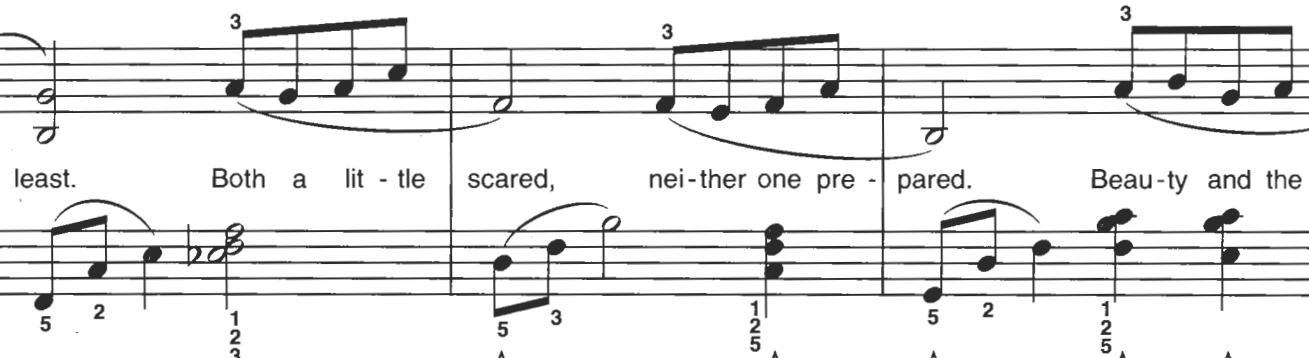
Musical score for measures 7-10. The vocal line includes lyrics: "true as it can be." Fingerings 1, 2, and 3 are shown above the first three notes of measure 7. Measure 8 starts with a dynamic *mf*. Measure 9 starts with a dynamic *mf*. Measure 10 starts with a dynamic *mf*.

Musical score for measures 10-13. The vocal line includes lyrics: "friends, then some-body bends un-ex-pect-ed - ly." Fingerings 5, 2, 1, and 2 are shown below the notes in measure 10. Measure 11 starts with a dynamic *mf*. Measure 12 starts with a dynamic *mf*. Measure 13 starts with a dynamic *mf*.

13



16



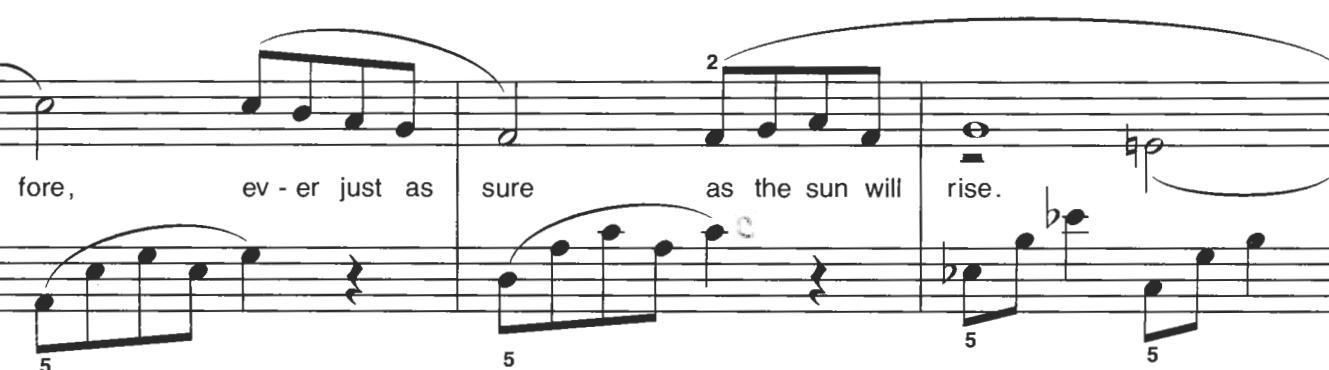
19



22



25



28

Tale as old as  
time.

4 2

1 2 4

2 1

1 2 3

31

8  
song.

5 2 1

1

Bit-ter-sweet and strange,

find-ing you can

5 2 1 2

5 2 1 2

34

change, learning you were wrong.

5

1 2 4

Cer-tain as the

5 2 3

2 4 5

5 2

5

37

8  
sun

1 2 3

3

ris-ing from the East.

Tale as old as

5 2

1 2 3

40

time, song as old as rhyme, Beau-ty and the Beast.

43

Tale as old as time, song as old as rhyme. Beau-ty and the

*rit.*

46

*a tempo*

Beast.

49

*poco a poco rit.*

# **Under the Sea**

*from Walt Disney's THE LITTLE MERMAID*

Lyrics by Howard Ashman

Music by Alan Menken

Arr. by Christine H. Barden

## **Allegro moderato**

A single page of sheet music for piano, featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '4'). The bottom staff uses a bass clef and a common time signature (indicated by a '4'). Measure 1 starts with a dynamic 'mf'. Measure 2 begins with a bass note followed by a treble note. Measures 3 and 4 show a pattern of eighth-note pairs. Measure 5 concludes with a final bass note. Fingerings are indicated above the notes: measure 1 has '1 3' over the first pair; measure 2 has '3' over the second note; measure 3 has '2 5' over the first note; measure 4 has '4' over the first note; and measure 5 has '2 1' over the first note.

5

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the notes. Hand motion markings are placed above certain notes: a horizontal bar with a '4' above it, a vertical bar with a '3' above it, a vertical bar with a '1' above it, a vertical bar with a '2' above it, and a vertical bar with a '5' above it. The lyrics are:

The sea - weed is  
Down here all the  
al - ways green - er  
fish is hap - py  
in some - bod - y  
as off through the  
els - e's lake.  
wave they roll.

9

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Measure 4 starts with a rest followed by a eighth note, then a sixteenth-note grace followed by a quarter note, tied to a eighth note. The lyrics are: "You dream a - bout the go - ing up there. The fish on the land ain't hap - py." Measure 5 starts with a rest followed by a eighth note, then a sixteenth-note grace followed by a quarter note, tied to a eighth note. The lyrics are: "But that is a big in mis - take. They sad 'cause they in the bowl."

13

2 Just look at the world bowl a-round you,  
But fish in the right here on the ocean floor.  
1 1 1 1  
5 3 1 5 5 3 1 1 1 1  
Just look at the world bowl a-round you,  
But fish in the right here on the ocean floor.  
1 1 1 1  
5 3 1 5 5 3 1 1 1 1

17

A musical score for two voices, featuring two staves of music with lyrics. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics describe a boss getting hungry and asking who will be the one to look for him.

21

Un - der the  
Un - der the Sea,  
Sea,  
Un - der the  
Un - der the Sea.  
Sea.

25

Dar - lin', it's bet - ter down where it's wet-ter. Take it from me.  
No - bod - y beat us, fry us and eat us in fric - as - see.

29

Up on the shore they work all day.  
Out in the sun they slave a-way.  
We what the land folks love to cook.  
Under the sea we off the hook.

33

While we de - vo - tin' trou - bles full life time to float - in' bubbles Un - der the sea.  
We got no trou - bles full life is the time to float - in' bubbles under the sea.

36

2nd time both hands one octave lower than written

Sea.

# Think of Me

*from THE PHANTOM OF THE OPERA*

Music by Andrew Lloyd Webber

Lyrics by Charles Hart

Additional Lyrics by Richard Stilgoe

Arr. by Martha Mier

## **Moderato**

Moderato

*mp*

1 5 3 1 3 2 1 5

Think of me,  
think of me fond - ly

simile\*

5

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). The time signature is common time. The vocal parts are separated by a brace. Fingerings are indicated above the notes: 5 over the first note of the first measure, 2 over the second note, 3 over the third note, 5 over the first note of the second measure, 2 over the second note, 1 over the third note, 4 over the first note of the third measure, 2 over the second note, 1 over the third note, and 3 over the fourth note. The lyrics are: "when we've said good - bye. Re - mem-ber me ev -'ry so of - ten,"

A musical score page for 'The Distant Day'. The top staff shows the soprano part with lyrics: 'prom - ise me you'll try.' The bottom staff shows the bass part. The piano accompaniment is on the right. Measure 9 starts with a forte dynamic. Measure 10 begins with a piano dynamic. Measure 11 starts with a forte dynamic. Measure 12 ends with a forte dynamic.

13

far a - way and free, if you ev - er find a mo - - ment,

17

5

1

3

1

2

4

3

1

spare a thought for me.

*mf*  
Think of me,

5

3

5

think of me wak - ing si - lent and re - signed.

Im - ag - ine me,

2

*simile*

25

try-ing too hard to put you from my mind.

Think of me please say you'll

2

1

2

5

think of me what-ev - er else you choose to do.

There will

29

1

32

never be a day when I won't think of

2 5 5 2 1 2

36

mp you.

5 1 2

39

mf

Can it be, can it be Chris - tine?

f 3 1 2 5

43

mp

Long a - go it seems so long a - go how young and

46

46

in - no - cent we were. She may not re-mem - ber me but

50

50

I re - mem - ber her. Flow-ers fade, the fruits of

53

53

sum-mer fade, they have their sea - son so do we but please prom-ise me that

57

57

some - times you will think of me. rit.

*mf*

*8va*

# This Is the Moment

from JEKYLL & HYDE

Words by Leslie Bricusse  
Music by Frank Wildhorn  
Arr. by Sharon Aaronson

**Slowly**

1 4 2 1

*p* This Is the Mo - ment! This is the day when I send

3 2 1 3 3 1 2 5 3 5 2 1 2 1

all my doubts and de - mons on their way! Ev - ry en - deav-or I have made

6 4 5 1 2 1 3 4 5 1 2 1 3 4 5 1 2 1

ev - er is com - ing in - to play, is here and now to -

9 5 2 1 3 4 2 1 3 4 2 1 3 5 3 4 3 2 1

day! This Is the Mo - ment, this is the time when the mo -

12

men-tum and the mo - ment are in rhyme!  
Give me this mo - ment, this pre-cious

15

chance.  
I'll gath - er up my past and make some sense at

18

*rit.* last!  
*mf* This Is the Mo - ment when all I've done, all of the

21

dream-ing, schem-ing and scream-ing be-come one!  
This is the day, see it spar-kle and *cresc.*

24

shine, when all I've lived for *f* be-comes mine! *p* For

A musical score page for 'The Times They Are A-Changin''. The page number is 27. The vocal line starts with 'all these years I've faced the world a-lone,' followed by 'and now the time has come to'. The piano accompaniment consists of bass and treble staves with various notes and rests. Fingerings are indicated above the notes, such as 4 2, 3 1, 2 1, 4, 4 2, 1, 2, 3, and 2. The lyrics are written below the notes.

30

*cresc.* prove to them I made it on my own! *rit.*

*a tempo*

This Is the Mo - ment, my fi - nal

33

test.

Des-ti - ny beck-oned, I nev-er reck-oned sec-ond best! I won't look

5 4 5 2

3 2 3 1 2 3

36

down,  
I must not  
fall!  
This is the  
*cresc.*  
Mo-ment,  
this was the

39

mo-ment,  
the great-est  
mo - ment rit.  
all!

ff

1 2 5  
4 2 1  
8va

# Yesterday

Words and Music by  
John Lennon and Paul McCartney  
Arr. by Tom Gerou

Moderato

*Both hands 8va* - - - -

1  
pp  
2 5  
1 4  
1  
p  
2 5  
1 4  
1  
pp  
2 5  
1 4

4

4  
p  
1 2 5  
1  
2 1  
mp  
Yes - ter - day,  
1  
5 3  
1

7

mf  
all my trou-bles seemed so far a - way,  
Now it looks as though they're  
1 3 1  
5 2  
3 2  
4 2  
1 5  
2 5  
1 4

10

here to stay, oh I be - lieve in Yes - ter - day.  
4  
1 3  
5 2  
3 2  
1 5  
2 5  
1 4

13

Sud-den-ly,

*mp*

*mf* I'm not half the man I used to be,

16

There's a sha-dow hang-ing o - ver me, oh Yes - ter - day came

19

sud - den - ly. Why she had to go I don't

22

know she would - n't say.

I said

25

some - thing wrong, now I long for Yes - ter - day. *rit.*

3 2 1  
2 1 3  
5  
2  
1/2 5

28

*a tempo*

*mp* Yes-ter-day, *mf* love was such an eas - y game to play.

2 1  
1 3, 1  
5, 3, 1  
5, 2  
3  
4, 2  
1, 5

31

Now I need a place to hide a - way, oh I be - lieve in

5  
4  
5, 2, 3  
1/5  
2, 5  
1/4

34

*Both hands 8va -- --*Yes - ter - day. *pp* *p* *rit.* Mm mm mm mm mm mm mm mm

2, 5  
1, 4  
1/2, 5  
1, 4

# Chim Chim Cher-ee

from Walt Disney's MARY POPPINS

Words and Music by  
Richard M. Sherman and Robert B. Sherman  
Arr. by Martha Mier

Brightly, with energy

3/4 time signature, key of G major. Treble and bass staves. Dynamics: *mf* and *mp*. Fingerings: 5-3-1, 5-3-1, 5, 5-1-3. The lyrics are "Chim chim-in - ey,".

6

Treble and bass staves. Dynamics: *mf*. Fingerings: 5-3, 5-1-3, 5-1, 5-3, 5, 5-3. The lyrics are "chim chim-in-ey, Chim Chim Cher-ee! A sweep is as lucky, as lucky can".

12

Treble and bass staves. Dynamics: *mf*. Fingerings: 2-4, 5, 5-4, 1-5, 4, 3, 4. The lyrics are "be. Chim chim-in - ey, chim chim-in - ey, chim chim cher - oo! Good".

17

Treble and bass staves. Dynamics: *mf*. Fingerings: 5, 5-3, 2, 5-2-1, 5-2-1. The lyrics are "luck will rub off when I shakes 'ands with you, or blow me a kiss and".

23

8va -

that's luck - y, too.

*mp*

(8va) -

28

Now as the I choose me  
lad-der bris-tles of with life 'as been  
pride, yes, I strung, you do: a  
may think a broom for the

*mf*

34

sweep's on the shaft and a bot -tom-most brush for the rung. flue. Though Though I'm cov -ered with I spends me time soot in the from me ash - es and 'ead to me

40

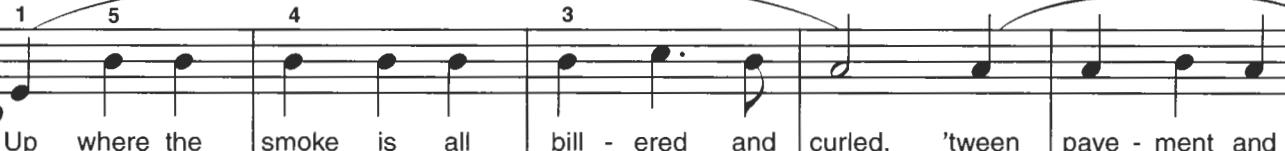
1. 2.

smoke, in a this 'ole wide sweep knows 'e's world there's no wel - come wher 'ap-pi - er 'e bloke. goes.

2

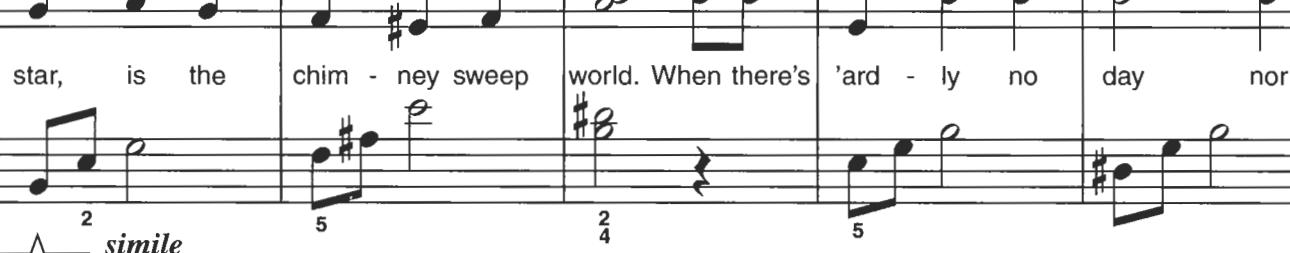
*Both hands 8va* - - -

46



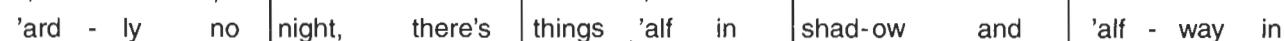
*(Both hands 8va)* - - -

51

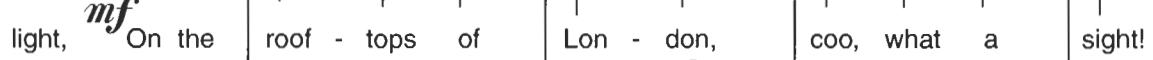


*(Both hands 8va)* - - -

56



61



66

*f*

1 5 4 3 Chim chim-in - ey, chim chim-in - ey, Chim Chim Cher - ee! When you're with a

71

sweep you're in glad com - pan - ny. No - where is there a more

76

'ap - pi - er crew than them wot sings, "Chim Chim Cher - ee, chim - cher -

81

oo!" Chim chim-in - ey, Chim Chim, Cher - ee, chim cher - oo! ***ff***

# Can You Feel the Love Tonight

from Walt Disney Pictures' THE LION KING

Music by Elton John

Lyrics by Tim Rice

Arr. by Sharon Aaronson

Slowly, with a steady beat

The sheet music consists of four staves of musical notation. The top two staves are for the voice (soprano) and the bottom two are for the piano/bass. The music is in common time, with a key signature of one flat. The vocal parts include lyrics and fingerings (e.g., 1, 2, 3, 4, 5) indicating specific notes or techniques. The piano/bass parts provide harmonic support with various chords and bass lines. Measure numbers (2, 3, 5, 7) are indicated in boxes at the beginning of each section.

**Measure 2:** *mp* There's a calm sur - ren - der to the rush of day,

**Measure 3:** when the heat of the roll - ing world can be turned a - way.

**Measure 5:** *mf* An en - chant - ed mo - ment, and it sees me through.

**Measure 7:** It's e - nough for this rest - less war - rior just to be with you. And

9

*f* Can You Feel the Love To - night?

11

It is where we are. *mf* It's e-nough for this

14

wide - eyed wan-der-er that we got this far. And

17

*f* Can You Feel the Love To - night?

19

how it's laid to rest?

21

*mf* It's e-nough to make kings and vag-a-bonds be - lieve the ver - y best.

24

It's e-nough to make kings and vag-a-bonds be -

27

*rit.* *dim.* *p* lieve the ver - y best.

# Axel F

Theme from the Paramount Motion Picture BEVERLY HILLS COP

By Harold Faltermeyer  
Arr. by Martha Mier

Moderately fast, with a strong beat

The sheet music consists of five staves of musical notation for a single instrument, likely a keyboard or guitar. The music is in common time and uses a key signature of one flat. The notation includes various note heads, stems, and rests, with specific fingerings indicated above the notes. The first staff begins with a dynamic of *mp-mf*. The second staff starts with a dynamic of *f*. The third staff includes a dynamic of *mp-mf*. The fourth staff features a dynamic of *ff*.

1. *mp-mf*

4. *f*

7. *mp-mf*

10.

12. 1.      2.      *ff*

# It's the Hard-Knock Life

from the Musical Production ANNIE

Lyric by Martin Charnin

Music by Charles Strouse

Arr. by Tom Gerou

Moderato

*mp* 2

It's the hard-knock life for us! It's the hard-knock life for us!

*mf* 1

3 5 3 1 1 2 1

5

'Stead-a treat-ed we get tricked. 'Stead-a kiss-es we get kicked.

*f*

2

1 3 5

1 3 5

2

1 3 5

9

*ff* It's the hard-knock life! Got no folks to speak of, so,

1

>

*mf*

4

It's the hard-knock

row

we hoe.

*f* Cot-ton blan-kets

5

It's the hard-knock

row

we hoe.

*f* Cot-ton blan-kets

'stead-a

3

2

5

17

wool. Emp ty bel lies

1

4

5

'stead-a full. *ff* It's the hard-knock

2

1

20

1 *mp*

life. Don't it feel like the wind is al-ways howl-in'? Don't it

*p*

feel like the wind is al-ways

howl-in'?

Don't it

$\frac{2}{5}$   $\frac{1}{2}$

$\frac{1}{2}$   $\frac{1}{2}$

24

3

seem like there's nev-er an - y light? Once a day don't you want to throw the

$\frac{2}{5}$   $\frac{1}{2}$

$\frac{2}{5}$   $\frac{1}{2}$

27

4

1

3

towel in? It's eas - i - er than put-tin' up a fight. No one's there when your dreams at night get

$\frac{1}{2}$

$\frac{5}{2}$   $\frac{1}{2}$

31

3

creep - y. No one cares if you grow, or if you shrink. No one

$\frac{2}{5}$

$\frac{1}{2}$

34

4

5  
2  
1

dries when your eyes get wet and weep-y. From the cry-in' you would think this place would sink.

$\frac{2}{5}$   $\frac{1}{2}$

$\frac{1}{2}$   $\frac{5}{2}$

38

5  
3  
2  
15  
2  
1mp  
2  
1

Oh!

Sant - a Claus we

nev - er see.

1

1

3

5

41

4  
25  
3

2

San - ta Claus, what's

that?

Who's he?

f No - one cares for

3

1

2

1

44

5

3

1

2

1

&gt;

3

&gt;

you

a

smidge.

When you're in

an

or

- phan - ige.

1  
3  
51  
3  
5

2

1  
3  
5

47

5

&gt;

mp  
3  
1

2

5

It's the hard-knock

life!

(Yes it

is)

It's the hard-knock

ff

ff

life!

(Yes it

is)

It's the hard-knock

life!

&gt;

1

mf  
2  
3

ff

5

1

5

1

&gt;

1

&gt;

5

&gt;